



## PRESS RELEASE OF THE KUNSTFORUM DER TU DARMSTADT

April 27 to October 29, 2023

Darmstadt, 02/08/2023

# Wait, when the moon rises ...

An exhibition by the Kunstforum der TU Darmstadt as part of the 12. Darmstadt Photography Days with the theme »Tilt/Shift – Experiment as the Normal State«.



Sharbendu De, »Children Explore the Mythical Forest« from the series »Imagined Homeland«, 2018

The Kunstforum der TU Darmstadt continues its successful series of photo exhibitions in the urban outdoor space. After »HOME SWEET HOME« and »HILDE ROTH. A time travel through Darmstadt 1950-1990« will be followed from April 27 to October 29, 2023, by the show »Wait, when the moon rises ...« as part of this year's 12. Darmstadt Photography Days.

The international exhibition in public space is an exploration of the desire for new perspectives, to recombine the familiar from the world that surrounds us, leaving apparent reality outside. This is possible especially in fairy tales, because everything is possible there. »Wait, when the moon rises, then I see the crumbs of bread that I have scattered, they show us the way home.« (Brothers Grimm, 1812). This line from the fairy tale »Hansel and Gretel« by Jacob and Wilhelm Grimm serves as a scenic arc to unite the presentation of the photographic works of the six international artists. Fairy tales transport us into a dream world and thus allow us to view the world from another level. The siblings Hansel and Gretel find themselves in an unsettling environment. They experience disorientation, but also protection from the forest and nature — and finally self-empowerment.

### Press conference

Tuesday, 04/25/2023,  
at 10:00 a.m. in the  
Designhaus Darmstadt,  
Eugen-Bracht-Weg 6

### Opening

Donnerstag, 04/27/2023,  
at 5:00 p.m. on the  
castle bastion,  
Darmstadt

### Visuals

For download at:  
<https://bit.ly/kftudawwpp>



The comprehensive worldview of utopian feminist and science theorist Donna Haraway is another source of inspiration for the exhibition. »Make kin not babies.« (Donna Haraway). We need kinship with everything that lives and that does not live; with animals, plants, people — even with the things that surround us. She is convinced of this. Haraway's answer to the question of how we can still react to the current threats, devastations and upheavals of our time is: »Remain restless,« which is also the title of her latest book, published in 2017.

With: Sharbendu De (India), Mia Dudek (Poland), Sandra Kantanen (Finland), Eeva Karhu (Finland), Leonard Suryajaya (Indonesia / USA), Jesus Torío (Spain)

Exhibition venues: castle and moat, prison lock (Erich-Ollenhauer-Promenade), TU Darmstadt/Hochschulstraße at the big chestnut tree (Welcome Hotel), karo5 and in the foyer of the University and State Library of the TU Darmstadt. The exhibition will be accompanied by an extensive interdisciplinary program.

### About the exhibition »Wait, when the moon rises ...«

Inspired by Chinese landscape painting, **Sandra Kantanen** (\*1974, Finland) digitally reworks her photographs to create dreamlike tableaus. They are aesthetic excursions into a world of illusion, an oscillation between painting and photography. A deceptive idyll, because she traces places where wars have left their traces. Thus, she stages Finnish forests with smoke bombs, where warlike clashes took place during World War II. »The psychedelic color of the smoke detaches the landscape from reality and forces the viewer to look more closely. I wonder if trees have memories« (Sandra Kantanen).

**Sharbendu De** (\*1978, India) tells the story of the Indian minority Lisu from the north of India, who live together symbiotically with nature as a self-sufficient community and who are »harbingers of hope« for the artist. De rejects a colonial-paternalistic view. Rather, he allows a mythological symbolism to flow into his images, which appear like film stills and are reminiscent of magical realism. »Imagined Homeland« (2013-19) was created over a seven-year period and considers the philosophy and folk customs of the Lisus and their archetypal connection between humans, animals, and an overwhelming natural world that provides the charged backdrop for these dense atmospheric photographs.

A creative exploration of organic life is the series »Fruiting Bodies« (2020) by **Mia Dudek** (\*1989, Poland). Shot in the simple, slick, and promotional style of product photography, she presents oyster mushrooms, among other things, as if they were the latest smartphone or sneaker. Lush, alien and profoundly present. They become symbols of dynamic, organic interconnectedness, capable of transcending and breaking through the thresholds, barriers, and limitations that structure the physical world. Just as Donna Haraway postulates in her theoretical approach: to network with all forms of life and environments, to live with each other and not just next to each other.

Revaluations also take place in the work of **Jesus Torío** (\*1992, Spain). The beginning of the »Lost Memoirs« series (2020ff) began with a failure. His printer malfunctioned and only produced lines in the colors cyan, yellow, and magenta. What at first looked like a failure had its special visual appeal. The resulting photographs look like roughly pixelated abstract paintings. They develop their own rapturous aesthetic »... like distorted memories or blurred dreams.« (Jesus Torío)



Sandra Kantanen, »Untitled (Forest 17)«, 2019



Sharbendu De, »Children Explore the Mythical Forest« from the series »Imagined Homeland«, 2018



Mia Dudek, »Fruiting Body I« from the series »Fruiting Bodies«, 2020



Jesus Torío, »The Waiting Room (Hannah and I)«, Edinburgh UK, 2019-2022

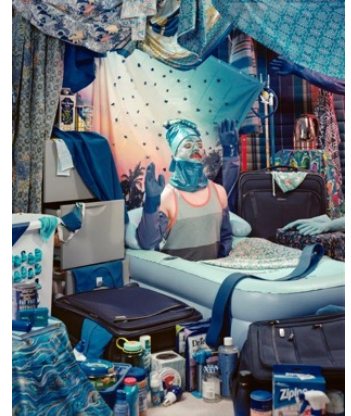


**Leonard Suryajaya** (b. 1988, Indonesia) uses photography to explore the boundaries of intimacy, community, and family. In intricately staged photographs with exuberant, competing patterns and colors, Leonard Suryajaya creates absurd yet loving tableaux that showcase himself, his family, and his community. Many of Suryajaya's explorations are rooted in the particularity of his upbringing as an Indonesian citizen of Chinese descent, a Buddhist educated in Christian schools in a majority-Muslim country, and someone removed from his family and his culture's definitions of love and family. His work shows how life is imbued not only with one's own emotional ties, but also with larger, external histories of exile, religion, citizenship, duty, and belonging.

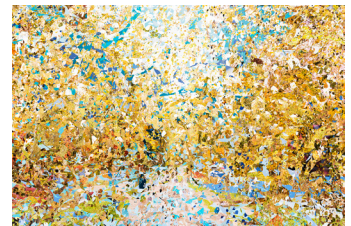
The photographs of Finnish photographer **Eeva Karhu** (\*1980) shimmer like impressionist paintings. They give time an emotional dimension: for her series »En plein air« (2022), Eeva Karhu collects impressions captured during her daily walk. In order to find the big in the small, she walks in circles »... on a path without beginning or end. I photograph this path, each new beginning being the horizon of the previous one. By superimposing my photos, they form a collective image that documents my journey. In a sense, I capture time, continuing its movement forever.« (Eeva Karhu)

### **On the annual theme of the 12. Darmstadt Photography Days: Tilt Shift - Experiment as Normality**

The simultaneous and worldwide crises reveal to us a long unimaginable failure, even in fields of action of our society that were previously believed to be secure. Although there is no claim to a normal state of the world, the feeling of security is fading for an ever increasing number of people: Familiar perspectives are breaking down, certainties are shifting. The promise that everything will remain fine, or will be fine again, is dissolving and can hardly be carried forward from the present into the future. Even people who previously thought they were safe in their living space increasingly perceive their everyday lives as threatened. Patterns of thought are being questioned and discussed - constructively by groups and individuals, but also polarizingly by fact-twisters. Old discourses about Eurocentric and postcolonial views of the world — on a large and small scale - are being continued. Times of crisis do not only mean uncertainty, but can — despite everything - also reveal opportunities. Potentials are examined, partly due to necessity, on all levels for free spaces, new things and further developments. Is the experiment of having to constantly reorient oneself now becoming the normal state of affairs? How can photography capture the enormous changes? What images enable us to better understand an unsettled, diverse world in turbulent and complex change - and to keep an eye on the open outcome of the experiment?



Leonard Suryajaya, »Quarantine Blues « from the series of the same name, 2021



Eeva Karhu, »Autumn 2« from the series »En plein air«, 2021

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For more information, visit: [www.tu-darmstadt.de/kunstforum](http://www.tu-darmstadt.de/kunstforum)



## List of works (selection)



Sharbendu De, Untitled  
from the series »Imagined Homeland«, 2019  
© Sharbendu De



Sharbendu De, »Children Explore the Mythical Forest«  
from the series »Imagined Homeland«, 2018  
© Sharbendu De



Sharbendu De, Untitled  
from the series »Imagined Homeland«, 2013  
© Sharbendu De



Mia Dudek, »Inhabited 3«  
from the series »Inhabited«, 2020  
© Mia Dudek



Mia Dudek, »Skin Studies I«  
from the series »Skin Studies«, 2010 – 2019  
© Mia Dudek



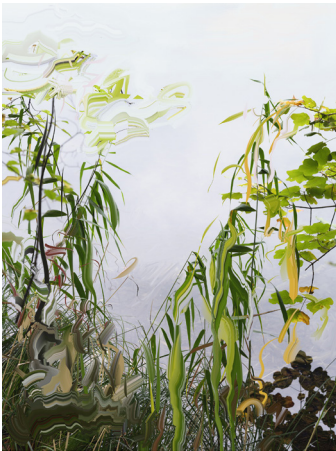
Mia Dudek, »Fruiting Body 1«  
from the series »Fruiting Bodies«, 2020  
© Mia Dudek



Sandra Kantanen, »Untitled (Belomorkanal)«, 2010,  
pigment print on lacquered aluminium, 82 x 70 cm  
© Sandra Kantanen



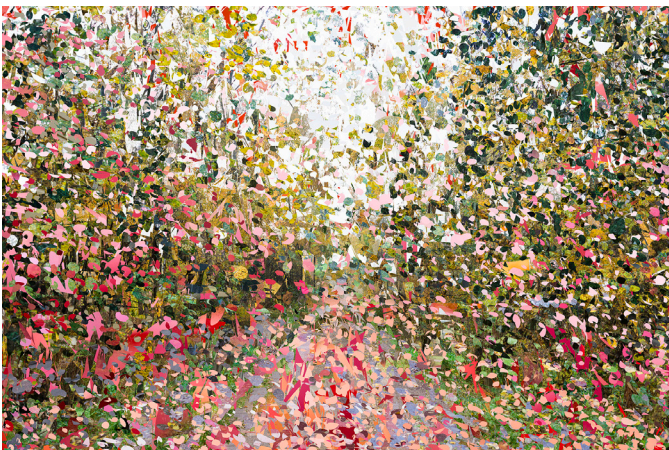
Sandra Kantanen, »Untitled (Forest 17) small«, 2019,  
Pigment print on paper, framed, 56 x 46 x 3 cm  
© Sandra Kantanen



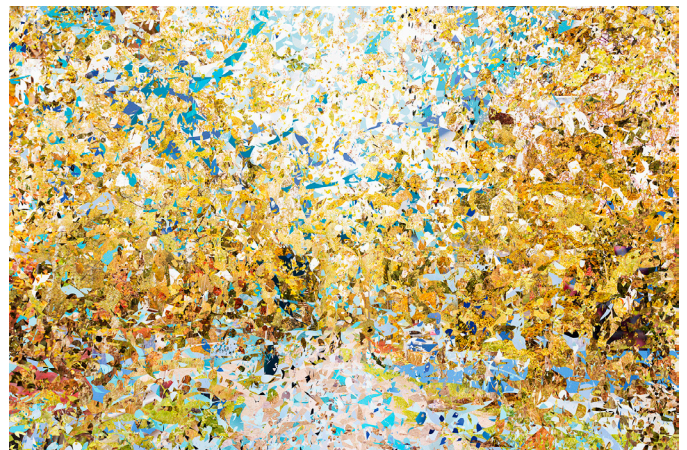
Sandra Kantanen, »Untitled (Green leaves 1)«, 2023,  
© Sandra Kantanen



Eeva Karhu, »Spring 3«  
from the series »En plein air«, 2022  
© Eeva Karhu



Eeva Karhu, »Summer 1«  
from the series »En plein air«, 2021  
© Eeva Karhu



Eeva Karhu, »Autumn 2«  
from the series »En plein air«, 2021  
© Eeva Karhu



Leonard Suryajaya, »Biometrics Stage«  
from the series »Parting Gift«, 2022  
© Leonard Suryajaya



Leonard Suryajaya, »Quarantine Blues«  
from the series of the same name, 2021  
© Leonard Suryajaya



Leonard Suryajaya, »Rabbit Hole«  
from the series »Parting Gift«, 2022  
© Leonard Suryajaya



Jesus Torío, »The Waiting Room, Hannah and I«,  
Edinburgh, UK, 2019 – 2022  
© Jesus Torío



Jesus Torío, »The Day I met Francis Bacon«,  
Tate Britain, London, 2022  
© Jesus Torío



Jesus Torío, »At the theatre«,  
Tate Britain, London, 2022  
© Jesus Torío